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ABSTRACT

This publication focuses on the theme "Gender." Articles include: (1) "Sex! Violence! Death! Art Education for Boys" (Riita Vira; Finland); (2) "Pedagogy for a Gender Sensitive Art Practice" (Rita Irwin; Canada); (3) "Women's Conscientiousness of Gender in Art and Art Education in Brazil" (Ana Mae Barbosa; Brazil); (4) "Gender Issues in United States Art Education" (Kristen G. Congdon; U.S.A.); and (5) "The Visual Arts and Gender Equity Project: Working towards a More Inclusive Visual Arts Curriculum" (Lindy Neilson; Australia). Regular features, reports, and news are included. (MM)

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ED 424 127

Gender.

by Kit Grauer

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InSEA is the International Non-Governmental World Organization for Education through Art in consultative relations with UNESCO

VOLUME 3, NUMBER 2, 1996

Editorial:
Kit Grauer

President's Report
John Steers

InSEA InSEA InSEA NEWS

Theme: GENDER

SEX! VIOLENCE! DEATH! Art Education for Boys
Riita Vira •Finland

Pedagogy for a Gender Sensitive Art Practice
Rita Irwin • Canada

Women's Conscientiousness of Gender in Art & Art Education in Brazil
Ana Mae Barbosa • Brazil

Gender Issues in United States Art Education
Kristin G. Congdon • USA

The Visual Arts & Gender Equity Project: Working towards a more inclusive Visual Arts Curriculum
Lindy Neilson • Australia

REPORTS & NEWS • RAPPORTS ET NOUVELLES
InSEA as a Unifying Ideal • Mark Luca; International Exhibit of Children's Art • Lithuania; IACA World Awareness Art Exchange; National Education Development Project in Turkey • Mary Stokrocki; Call for Papers • Glasgow European Congress

Coming InSEA Conferences

European Regional 1997	Glasgow, Scotland
July 10 - 14, 1997	
proposed Conferences	
Asian Regional 1998	Tokyo, Japan
August, 1998	
World Congress 1999	Brisbane, Australia
September, 1999	

Unless otherwise noted; the childrens' artworks used to illustrate this issue are from the 1993 World Congress Exhibit & Slide Series.

InSEA

INSEA News
Volume 3, Number 2, 1996
Editor : Kit Grauer

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Abstracts are welcome with articles. Authors are encouraged to submit photographs and/or art work.

Themes for articles for 1996 are:

Multiculturalism
Rachel Mason • guest editor

Editorial • Kit Grauer

This is my last opportunity to reflect on the last three years as editor of InSEA News. Rachel Mason will guest edit the final issue of 1996 on the theme of multiculturalism, and John Steers will take over as editor for the new executive term through to the next century.

To decide on themes that would be current and applicable to an international art education audience and to solicit articles from authors in all the regions that InSEA represents has been an extremely challenging task. Fortunately, that challenge was met with the help and support of a very able Editorial Board, World Councillors and InSEA members who have provided thoughtful suggestions, insights and the ability to involve a variety of experienced and knowledgeable writers from around the world. Without the collaborative efforts of Doug Boughton, (Australia); Andrea Karpati, (Hungary); Meri-Helga Mantere, (Finland); Norisha Nakase, (Japan); Ivone Mendes Richter, (Brazil); and Enid Zimmerman, (USA) and the membership who have generously responded to the requests for submissions, the task of editing InSEA News would have been daunting indeed. Instead , each new issue became an adventure of anticipation and discovery as article began to arrive from across the globe.

Each of the theme issues was chosen to represent a multifaceted contribution to our understanding of the subjects which are of concern to international art educators. The themes: assessment and evaluation; children in crisis; windows into artrooms; community; teacher education; research; InSEA history; multiculturalism and the current theme on gender, were all chosen in consultation with the World Council and Editorial Board. They were meant to illuminate the discourse by providing a range of articles from theoretical constructs to descriptions of particular projects or regional perspectives. This current issue on gender is no exception. The articles establish a forum where the changing criteria that guide educators in determining their beliefs and knowledge about gender and art education constitutes itself and guides us in determining our practice. The ideas raised by each of the authors are intended to raise awareness and challenge conventions as they extend the dialogue.

In each edition of InSEA News , as well as articles around the theme, a section was devoted to the news about the activities that give life to the workings of InSEA as an organization. InSEA has enjoyed a productive three years, with extraordinary InSEA conferences in Europe, Asia and South East Asia and Pacific and with meetings, exhibits, publications and successes throughout the regions to include and showcase in the reports and news. Although the budget for InSEA News has been limited by escalating postal rates and our attempts to keep membership affordable, the lack of colour and gloss has not limited the form and content.

Any involvement in a volunteer organization, especially one such as InSEA, (where fiscal matters are fragile at best) is partly a labour of love. In our household that has been especially true as my husband, Peter Scurr, has done much of the graphic design work for InSEA over the past several years , and all the layout and design of InSEA News since 1990. For his partnership in this enterprise, I am extremely grateful. It seems especially fitting to conclude my term with this particular newsletter which highlights feminist practices and values. Collaboration and cooperation , respect for a variety of different forms of knowledge, and experience and respect for a variety of ethnic, regional , social and gender orientations are the principles that made editing InSEA News not just a challenge but a commitment.

InSEA Executive meets on the 45th Anniversary of the founding of InSEA near the site of the original Bristol Conference

PRESIDENT'S REPORT 1993–1996

InSEA

John Steers • InSEA President • 1993-1996

Following my election as president of the Society, an informal meeting of the 'new' World Council took place at the 1993 World Congress in Montreal. At this meeting recommendations were made about the membership of the affiliations, editorial and research boards and about the possibility of co-opting two or three members to achieve more even representation worldwide on council.

In September 1993 I represented InSEA at the World Congress on Creativity held in Madrid, Spain, and shortly after I travelled to Brazil at the invitation of my predecessor as president, Ana Mae Barbosa, to teach for a brief spell at the University of Sao Paulo. In November 1993 I was invited to a seminar in Washington DC to review the draft standards for the arts in the USA.

A meeting of the Executive Committee took place in Baltimore, USA, in April 1994, in conjunction with the NAEA convention. At this meeting arrangements were confirmed, following the appointment of Diederik Schönau and Peter Hermans as joint treasurers/secretaries, to transfer the treasury and membership records from Canada to CITO in Arnheim, The Netherlands. This move, after some initial problems, seems to have settled down and is working satisfactorily. The main business of this meeting was to devise the action plan that formed the basis for the work of the Executive Committee for the following years.

The first meeting of the international planning group for the Lille World Congress was also held in April 1994.

The new World Council convened at the highly successful European Regional Congress held in Lisbon, Portugal, in July 1994. Business included approval of a new membership 'flyer' developed by Peter Hermans and subsequently published in four languages. A new version of the Society's logotype was approved and guidelines established for its use as part of the InSEA corporate identity. A decision was taken to formally register the Society in The Netherlands – a formality needed to enable bank accounts to be opened in the InSEA name.

It was agreed that honorary life membership of the Society should be awarded to Bill Barrett (New Zealand) a founder member of InSEA who attended the 1951 UNESCO seminar in Bristol.

Kit Grauer, vice-president and editor of InSEA News, announced plans for a series of thematic issues of the newsletter. In due course these were published and the quality of the newsletter has been widely welcomed by members. It is still a matter of regret that more articles cannot be published or translated into languages other than English. The difficulty here is simply one of finance – translations are very costly and InSEA does not have the money. One compromise is to publish papers in their language of origin with an English synopsis but few such articles have been forthcoming.

Next the Executive Committee met in Vancouver, Canada, in February 1994 by courtesy of the British Columbia Art Teachers' Association; a meeting made memorable by the snowfalls that accompanied our arrival in BC. Further discussion took place about an intractable issue for InSEA – membership rates and the difficulties members and potential members in various parts of the world have in paying them. To date, no satisfactory resolution has been found for this problem although a partial solution is the continuation of the sponsored membership scheme. More positively, it was noted that Jane Rhoades Hudak had commenced work on organising the Society's archive at the National Arts Education Archive: Bretton Hall, England. It was reported that Ben Schasfoort had agreed to prepare from his personal collection, for inclusion in the InSEA archive, a set of photographs of InSEA events stretching back many years. Kit Grauer presented a report of the SEAPAC Regional Congress held in The Philippines in November 1994. Subsequently the organisers published a full report of this event which confirmed Kit Grauer's view that this was a particularly well-run and lively event. I reported that I had represented InSEA at an international symposium held at Szentendre, Hungary, where I had the opportunity to speak to Hungarian art educators about their national organisation rejoining the Society as an affiliate. I also undertook to prepare a revised version of the Society's constitution and rules, initially for consideration by the World Council and, with their approval, to be presented in turn to the General Assembly in Lille.

On the 4 October 1994 it was my sad duty to represent the Society at the funeral of Eleanor Hipwell, a former World President of InSEA who had made an important contribution to the life and work of the Society in the 1960's and 70's.

The World Council met in Houston, Texas, in April 1995, again by courtesy of the NAEA. In addition to routine business, Doug Boughton, chair of the Research Board, presented a draft document, subsequently approved by the Council, outlining the objectives of the Board. He announced also the imminent publication by Teachers College Press, New York, of the proceedings of the international conference (sponsored by the Getty Foundation) on assessment an evaluation in the arts held in 1991 in Bosschenhoofd, The Netherlands. (This substantial text, jointly edited by Elliot Eisner, Johan Ligtvoet and Doug Boughton appeared in early 1996. The royalties from sales will accrue to InSEA.) Doug Boughton presented further plans for a book which he proposed to co-edit with Rachel Mason on international approaches to multicultural issues in art education. This work is proceeding well and has attracted some funding from UNESCO.

At the Houston meeting it was reported that a paving event had taken place in Taipei, Taiwan, in December 1994, in preparation for the then forthcoming Asian Regional Congress planned to take place in Taichung. Approval was given for the NSEAD (UK) to organise the next European Regional Congress at the Glasgow School of Art, Scotland, in July 1997.

In September 1995 I attended a seminar of the Czech Committee of InSEA held in Prague under the auspices of Charles University. Again the issue of a membership subscription was raised and although I could not suggest a solution at the time, the recent decision to make the currencies of some

former Eastern Bloc countries convertible should ease the situation.

The Asian Regional Congress held in Taichung in November 1995 was, by any standards, an outstandingly interesting and beautifully organised event – varied presentations, fine exhibitions, a comfortable venue, splendid receptions and a fascinating programme of visits. The congress also hosted a meeting of the Executive Committee at which, with great sadness the untimely deaths were recorded of two world councillors, Duane Hagen (USA) and Norman Tomini (Argentina).

At this meeting the application for affiliation of the Hungarian Art Teachers Association was approved. It was noted that the membership directory prepared by the joint secretaries had been mailed to all paid–up members. Reports were received of various congresses still at the planning stage and a proposal was received from the Australian Institute for Art Education to host the 1999 World Congress in Brisbane. This presentation was greeted with enthusiasm by the Executive Committee and it was agreed that formal approval would be sought at the next meeting of the World Council. Ana Mae Barbosa, as chair of the elections committee reported on arrangements for the election of the 1996–1999 World Council.

1996 has proved to be a difficult year to date. First, despite the best efforts of everyone concerned there were unacceptable postal delays which resulted in some members receiving their ballot papers very late indeed. To allow for the vagaries of the mail service worldwide the closing date for receiving completed ballot papers was extended by one month and, so far as I can tell, at the final count very few members were disadvantaged and the very small number of votes that were received well after the closing date would not have changed the results of the election. The lesson to be learned from this experience that an even more extended timetable must be allowed for elections in future.

The Executive Committee reviewed these problems and the forthcoming World Congress at a meeting in March 1996 in San Francisco. In addition to much routine business, a report was received from vice–president Maryl Fletcher de Jong on the progress of the 1996 Sir Herbert Read award and a decision was taken to institute a new award in memory of an InSEA founder member, the late Mahmoud El Bassiouny (Egypt).

Regular planning meetings for the World Congress in Lille had been held throughout 1995–96. However, by the beginning of this year there were some indications that problems were arising with finances for the event which was heavily dependent on subsidies from the French government, the region and the City of Lille. Cash flow is always crucial in the run up to a congress and the late decision of various agencies to with draw support for internal fiscal reasons proved decisive. With great reluctance, on 15 April, the conclusion was reached that there was no choice but to cancel the congress. This was a great disappointment to all concerned – the hundreds who had registered for the event, the World Council who were prevented from completing business at the end of their term of office and, most of all, for the French Committee of InSEA and their president, Marie–Noel Thirion, who had worked so hard for four years to make the event a success. Again postal services worldwide let us down. In anticipation of cancellation the Secretaries had prepared mailing labels, I wrote a letter the same day the decision was taken and this was sent by air mail to all members the next day. We could not have done more. Even so, in some parts of the world these letters were not delivered for more than two months!

Yet another meeting of the Executive Committee was held in Bristol, UK, in July 1996 to resolve a number of issues in the aftermath of the Lille cancellation. One consequence will be that the 1996 Sir Herbert Read award will be made to the recipient, InSEA past–president Elliot Eisner, at Glasgow next year: the recipient of the Mahmoud El Bassiouny award will also be announced at this event. It was agreed that following consultation with members on the new constitution and rules through the pages of InSEA News, formal approval might take place in Glasgow when the new World Council meets for the first time.

Looking to the future, the Society, despite the disappointment of Lille, seems to be in good shape. Our finances, although very limited, are stable. Recently, liaison with UNESCO has been much improved, thanks to the efforts of Teresa Wagner at UNESCO and the InSEA liaison officer, Marie–Noel Thirion. Plans are proceeding very well for the European Regional Congress in Glasgow and for the next World Congress in Brisbane. Other regional congresses are likely to be announced in a due course. There are further publications in process and, as the next editor of InSEA News, I will endeavour to continue the high standard of content set by Kit Grauer. Don Soucy of the University of New Brunswick is establishing an InSEA web page on the Internet and plans are in hand, in association with the International Baccalaureate, to launch a perpetual international exhibition of student art and design work, also on the Internet.

Finally, on a personal note, I wish to say that it has been a very great privilege to serve as president of the Society. During my term of office I have met nothing but kindness and great professional fellowship wherever I have travelled, and through the regular contacts with members by phone, fax, E–mail and the postal services. I have found this a very enriching experience and I am most grateful for your warm support and encouragement. I look forward to serving for a further three years on the Executive Committee as immediate past–president and I wish the incoming president, Dr. Kit Grauer, and all the members of the World Council a harmonious and very constructive term of office.

John Steers
InSEA President 1993–1996

SEX ! VIOLENCE ! DEATH !
Art Education for Boys

Riita Vira
University of Art and Design Helsinki

The modernisation of society in Finland and Scandinavian countries has brought with it big changes in women's position: wide areas of life, which some decades ago were still controlled by men, are now open to women. In particular, this concerns work for pay, social activities, education, and administrative and legal equality. Women's apparent drawing level with men, and in many respects even ahead of men (for example, women constitute more than half of the students at universities and high schools in Finland) has led to demands for equality in family life, too. Because both parents are working outside the home the goal is very clear: men should participate in housework and the care of children as much as women.

Although objectively the starting point for equality and the general situation of women in Nordic countries are relatively good compared with the situation in many other countries in the world, our situation is in no way ideal. In spite of women's higher level of education on average, the highest positions in society and business are controlled almost exclusively by men and, for instance, the difference in wages has even increased during the current economic depression. Women in families are still using more time for household activities than men.

I find the concept hegemonic masculinity, which has come up in research on men and masculinity, very useful for the description of the situation in Finland. "Hegemonic masculinity" describes masculinity that subordinates femininity and other masculinities (young men, feminine men or homosexuals, socially marginalised men). The hegemonic masculinity is embedded, forms in social relations, and is built-in in norms and social constructions such as the contents of mass media, religions, social politics etc. The hegemonic masculinity should not be understood as a description of men in power, but as a cultural construction that a lot of men are pleased to support. Education and training are means of reproducing hegemonic masculinity ,but they can also be efficient tools for attaining more social equality.

What is the situation in the area of art education in this respect? In Finland there are a number of art schools for children and young people complementing the art education of the comprehensive schools. These art schools are meant for children and young people of five to eighteen years old, and their purpose is not to train artists, but to give all the children who have taken interest in visual art and had art as a hobby the possibility to be taught by professional art teachers. The children come to these art schools after ordinary school hours once a week. The first art schools for children and young people were established about 15 years ago and right from the beginning these schools have been very active and innovative in developing of the practice of art education.

Girls make up about 70 per cent of all the pupils in these art schools. Among the youngest pupils (5-6 years) boys often make up about 40 per cent, but year after year the group of boys gets smaller. Art as a hobby belongs (at least in Finland) to feminine culture. During the several years that I have worked as an art teacher in art schools for children I have met many boys who do not dare to tell their friends that they went to art school. The art hobby seem to be something basically female and it is difficult for the preteenage boys to admit their interest in art.

At first glance the situation does not look very problematic. In these art schools girls can obtain a qualified art education and learn a hobby that in its own way helps in their attempts to become the subjects of their own lives. Moreover, boys with visual talents can get support in their aspirations to artistic professions. But things can be seen otherwise, as well. The lack of boys in art schools for children and young people could also mean that from the viewpoint of maintaining hegemonic masculinity, art education for boys is not regarded as important. Instead, it is useful to marginalise art education, so that it belongs to girls and, at most, to visually talented boys.

The current situation also reflects the values of culture and human life that are regarded as important in order to maintain the hegemony.

Most teachers at art schools for children and young people are women. It is entirely possible that the contents of the

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courses and the methods of teaching are foreign to boys. I can very well understand that a boy who plays with Turtles, Ninjas and Legos finds it quite difficult to draw "The Queen of Night" or a still-life collection of pretty, soft toys. The situation can even lead boys to learn that art is something that belongs to girls and women and that it has very little to do with the life of a real man.

If the prevailing situation is to be changed, if fractures are to be found in hegemonic masculinity and if art education is to be used to support this fracturing, it could be useful to try to motivate "ordinary" boys to take interest in art. I myself have a son. Therefore as an art teacher I was interested in finding ways for boys to broaden and to stretch the limits of being men, which could make it possible for them to construct many kinds of masculinities.

An Experiment

This is the background of an art teaching-experiment I conducted with my male colleague Magnus Zweygberg. It was our intention to gain experience and knowledge about the issues and themes that might motivate average boys to become interested in learning art. We taught the boys of the fourth grade of an ordinary elementary school once a week, two hours at a time. Instead of a regular classroom we used the school gym. There were neither tables nor chairs, but there was lot of space to move and run around. At the same time the girls were taught by their regular teacher in their own classroom.

But what would draw the boy's interest? How to maintain their motivation for art studies in spite of disparaging attitudes among their friends and, possibly, in the whole of society? The boys of the group were 10 to 11 years old. At that age children are beginning to understand that birth and death are inevitable elements of life and that it is possible to die anytime even if one is not yet one hundred years old. Puberty is also approaching and the coming of adolescence puzzles children. Boys are in a way fascinated and puzzled by physical aggressiveness and they should find a constructive way to live with it. We know that a child does not learn things by thinking in an abstract way like grown-ups do, but he/she has to make his/her perceptions concrete, for example, by playing or making pictures. The problems of love and hate, living and dying, good and evil are eternal questions in all arts. Why not consider these fundamental questions of all art from the view-point of a ten-year old boy during the art lessons? By making a picture of death one can discuss death; by painting a picture of fighting one can present his/her aggressive images in

harmless form. Hence, we chose love, death, and violence for the themes of our teaching experiment. The art curriculum of the group included exercises in drawing a human body. We therefore decided to teach traditional techniques of sketching human faces and expressions.

In one departure from our main program we taught the use of simple perspective for describing geometrical shapes.

At the request of the boys' own teacher we tried to integrate all these themes with the parallel course of geography of the Nordic countries: Sweden, Norway, Denmark, Iceland, and Finland.

What did we do in practice?

I will describe a few examples of the exercises that seemed to be particularly successful. For co-ordinating with geography we made an imaginary tour around the Scandinavian countries. First, we paid a visit to Stockholm and learned the history of the Man-of-War Wasa and the reasons which led to the sinking of the Wasa, with hundreds of people lost many hundreds of years ago. The boys had a lively discussion of the Wasa , since many of them had personally visited the Wasa Museum in Stockholm.

Then some boys volunteered to act as models of drowned bodies for the others, who drew sketches.

Portraying a drowned body seemed to be very exiting for the boys and everybody would have liked to have done it.

We also had a normal-sized skeleton for measuring the dimensions of a human body. After drawing sketches the boys made a picture of the shipwreck of the Wasa with the dead bodies on the sea-bed.

During the visit to Norway we listened to the music of Peer Gynt by Edward Grieg. We discussed the frightening situation of meeting the mountain king of this piece of music in his cave. How do the faces look in that situation? We were searching for how horror and fear look and the boys found it by making mimes for each other and touching and looking at each other's faces. The exercise was to sculpt fearful and terrified human faces in clay, in full size.

On the voyage from Norway to Denmark we imagined that we saw a lighthouse. The architecture of the lighthouse gave us the opportunity to teach how to draw geometrical shapes by using perspective. The perspective drawing seemed to be especially interesting for boys. They also sketched a lighthouse based on given shapes, using ordinary wooden kits as models. Finally, they built the lighthouse of metal wire. Most of the boys made this exercise in groups; the tallest lighthouse was about 1.60 m high.

The journey continued to Denmark where we looked back to the Middle Ages and especially the castles and the life in them. We talked about knights, and the battles and struggles for castles. Again the boys drew sketches of one another. This time the models were dressed in play armour and helmets with swords in their hands they took various "fighting positions". Then they made a picture of the battle for a castle. This exercise gave us a good opportunity to discuss the suffering and sorrow that a war brings to people.

Iceland was included in our imaginary journey by mail: each of the boys received a letter in which their Icelandic friend Skafti told about his life and about the photo that should have been enclosed. In that particular photo there should have been Skafti with his new girlfriend, who was just about to give him a kiss on the cheek. Unfortunately, Skafti's dog had eaten the photo, but the letter arrived, nonetheless. The exercise was: What did the photo look like?

The first reaction from the boys was: "A horrible exercise!" However, after they got into it they made charming pictures, smiling and giggling, but on the other hand very seriously. Prior to this exercise the boys practised by drawing profiles of each other.

What did we find out? This was a rather small teaching experiment and the conclusions should be drawn carefully. The boys of our experiment were Finnish. Their masculinity is constructed on Finnish historical and cultural conditions. The situation is a little bit different in the rest of Scandinavia and even more so, for instance, in Southern Europe.

To gather different points of view from the experiment we interviewed the boys. They were all very enthusiastic and eager to continue the experiment. They liked especially the themes for the lessons and the materials (ten of the boys mentioned the wire) they had used. A common answer (6 boys) to the question concerning the absence of girls was: "It was good that the girls were not with us. Now I dared to do things I wouldn't have if the girls had been there and looked and laughed at us". This I find important: it was easier for the boys to express themselves as they did not have to worry about girls' reaction.

In Finland there are no separate schools for girls and boys. Only gym is usually taught separately. However, our experiment seems to indicate that it might be sensible also in art education to have separate groups every now and then for boys and girls. Good results have already been obtained in several countries from specialised lessons of mathematics and computing for girls; A similar practice might be useful in art education. I think that separate lessons should be restricted to short periods with special topics. Stressing the difference and antagonism of sexes would only maintain hegemonic masculinity.

Later on, I have found some other views on this problem: I have shown the videofilm made of this experiment to many groups of future art teachers in the Faculty of Art Education of the University of Art and Design Helsinki.

The reaction of female students has always been the same: "That's what I wanted to do during the art lessons when I was at school." The reaction of the female students has prompted a new question: should we not take a new look at the art education of girls as well? The fundamental questions of human life are for the most part similar for boys and girls, but the ways they are trying to solve these problems may differ.

Art education at is often based on very conventional concepts of beauty and decoration. In addition, its contents are based on the West European history of art and modernity, built mostly by male artists. In this construction, is there a built-in view of a girl and a woman as a passive, sensitive and submissive being? Are we supporting this view by teaching art in a way that gives neither boys nor girls the possibility of discussing their own deepest needs and feelings, by being afraid, for example, of such everyday matters as sex and death? If the answer is yes, we are in danger of losing the emancipating power of art education. Art education should encourage girls to test their limits and even to go beyond them. Art is no panacea. Even art education may contribute to persistence and reproduction of hegemonic masculinity. However, art education might also create opportunities for both boys and girls to relax or expand their gender roles and to put them in perspective. They could realise that, after all, men and women have more similarities than differences and they could find pieces of both genders in themselves. The "stranger in me" could be the very person one should learn to know.

PEDAGOGY FOR A GENDER SENSITIVE ART PRACTICE

Rita L. Irwin
University of British Columbia • Canada

Over the course of my academic career I have encouraged students to address socio-cultural issues in their considerations of pedagogy, theory, and research. Simultaneously, I have sought to examine my own beliefs and practices as I joined students in examining these issues. I discovered that as I pursued this direction, I allowed myself to reshape my professional beliefs and practices to better reflect my personal beliefs. Similarly, some of my students have also found themselves examining the consistency and fit between their personal and professional beliefs and practices. This examination often leads them to recognize not only their intellectual grounding but their emotional responses, the passion motivating their actions. It is in this passionate response that I found more of myself as well.

In my discussions with many men and women educators, I have found that formal education has caused most of us to believe that there are a few correct ways of providing instruction for student learning. Most of us have taken university degrees in disciplines that required demonstrated sets of common learning. As we have pursued further university degrees in teacher preparation programmes, we have usually been required to demonstrate another set of standards that reinforce traditions of curriculum, teaching, learning, and knowledge construction. Inherent in these standards are assumptions that, once examined, are often incongruent with the personal and professional beliefs of many men and women art educators. Once I realized that my beliefs were important, that these beliefs contained the reasons for my success and growth as a teacher and pedagogue, and that it was my own passion that motivated these beliefs to be carried out in an ethical fashion, I felt a shift in my approach to education. I soon learned that this shift was felt by other feminists who followed feminist critical pedagogy.

Over the last few years I have become more comfortable with implementing a feminist critical pedagogy, though I also recognize that students often begin my courses with a level of uncertainty and perhaps anxiety. A few never lose these feelings, but most come to welcome the change and feel empowered to reach into their own practices, to make changes that speak directly to their own beliefs. In the last few years, I have found the work of Goodman and Kelly (1988) to be particularly insightful and even reassuring to many students. They outline the principles of feminist pedagogy in an accessible way for individuals who are coming to feminism and gender issues with naive eyes. These principles were synthesized from the literature of feminist pedagogy. While no single definition for feminist pedagogy exists, the following principles are pervasive within the literature. I find it fascinating to introduce educators to literature on gender issues for the first time, watching them grapple with the ideas and issues, abandon outdated stereotypes of feminists, and recognize that the principles of feminism are often personally held (even though there often remains a refusal to be identified as a feminist). Inevitably, in every class, several students will decide that feminist pedagogy resonates with their own personal beliefs, and through a form of student empowerment they make a decision to reflect upon the consistency of their beliefs in their professional practices.

In collaboration with a group of women art educators (1) with whom I have been working over the last three years, we have made minor modifications to the original outline put forward by Goodman and Kelly to arrive at a list of principles that we believe *feminist art educator advocates* would follow in classroom practice. By sharing these principles here it is my hope that individuals who are unfamiliar with feminist critical pedagogy might have their interest sparked, while others working in this area might use this list as a strategy for reflection on their own practices.

Goodman and Kelly put forward six principles of a feminist advocate implementing feminist pedagogy. The following principles are an adaptation of their list (1988, p.5). The adaptation specifically addresses the involvement of artists and art educators within the context of feminist critical pedagogy. I turn now to the first principle.

The pedagogue presents herself/himself as a multidimensional, collaborative artist/learner rather than as a detached art educator. Feminist literature has emphasized the principle of collaboration in an effort to be inclusive of all voices, viewpoints, and beliefs. Many feminists believe that building community through collaboration is critical to another principle, sharing power (Sandell, 1991; Irwin, 1995). Pedagogues learn to share power with students through negotiation and in the act of doing this, all involved become actively engaged in decision-making and direction-setting. Central to this principle is the idea that an artist/pedagogue collaborates with students and peers in an artistic community. An artist/pedagogue would not be assumed to be the sole expert, nor the teacher in total control of the learning environment. Through collaboration, sharing power, and building community, an artist/pedagogue would work with students to develop their strengths, discover their interests and goals, chart curricular directions, and be prepared to grow alongside students as a result of their influence. Active involvement among pedagogues and students generate increased enthusiasm, passion, and motivation. These emotional powers strengthen the learning context and empower students and pedagogues to be creative and critical artists.

The pedagogue affirms student empowerment by respecting personal knowledge, interests, and experiences as potential learning resources. Students who find their learning to be relevant to their life interests and situational contexts are often more motivated to learn, to become active problem solvers, and to engage in artistic decision making that requires personal commitment and determination. By sharing the power of curricular direction setting with students, pedagogues are attuned to the insights, enthusiasm, and goals of students entrusted to their care (Brisken 1990). Respecting students and the knowledge which they have already gained or acquired through various life experiences provides the grounding for respecting their ability to learn in ways that educators may not have foreseen. This concept in and of itself is a powerful tool for allowing student empowerment to come forth. Feminist pedagogues such as Lusted (1986) recognize that "knowledge is produced, negotiated, transformed and real-

ized in the *interaction* between the teacher, the learner, and the knowledge itself (Kelway & Modra, 1992, p. 140)." Knowledge construction is a complex affair, and the more that pedagogues respect and work with students in the act of constructing knowledge together, the better able all involved will be at understanding complex issues and resolving problems.

The pedagogue supports a cooperative rather than a competitive learning environment. Many of us remember our formal schooling experiences and think about the many examinations we survived and the feelings of inadequacy that often resulted when we were not able to meet the expectations set by ourselves, or our family, peers, and teachers. Many of us may also remember or are currently experiencing a sense of alienation and anxiety as a result of competitive learning environments. These experiences kept to a limited number might be valuable learning experiences for some students, but over all the stress upon competition often negates sustained meaningful learning. Cooperative learning experiences on the other hand provide occasions for compassion, understanding, negotiation, learning to listen and hear the views of others, and giving voice to one's own views. Pedagogues usually believe that the most meaningful form of learning occurs through dialogue, conversation, and situational interactions. As individuals discuss issues and problems in context, subtle nuances are brought forward and considered. Insights that resonate with one's own understandings give added meaning and insight to experiences. This not only works for students but for pedagogues as well.

The pedagogue considers feminist or gendered perspectives in the art curriculum, including attention to history, race, class, ability and sexual orientation. Artist/pedagogues would encourage students to consider the power of gendered perspectives on a variety of art curriculum socio-cultural issues. For instance, pedagogues would endeavour to raise an awareness among students of the oppression of women artists throughout history (Congdon 1996) and the trend today toward revisionist art history to account for not only women artists, but artists from all ethnic origins and sexual orientations. Revisionist art history is a major curricular area to be changed, but so is the whole approach to knowledge construction within the field of art and art education. Many feminists believe the way knowledge has been constructed is a result of a Euro-western male perspective and in turn, the kinds of knowledge that are most often valued privilege Euro-western males. Art and art education needs to consider other ways of constructing knowledge and valuing the world particularly through the eyes of women and ethic minorities, while representing individuals from a variety of social class, intellectual and physical abilities, and sexual orientation.

The pedagogue emphasizes emotional, intellectual, intuitive, and spiritual development through art. Curricular movements often emphasize certain forms of development over others. For instance, discipline based art education places a high emphasis upon the cognitive dimension of learning in art. Feminists believe that all aspects of the individual need to meet in an art curriculum. Intellectual concerns are not more or less valid than the emotional, intuitive, and spiritual dimensions of an individual. Therefore artist/pedagogues would seek to nurture a student in a holistic fashion, and through personal reflection and contemplation, nurture their own growth as artists and pedagogues.

The pedagogue recognizes the importance of translating understanding into action, empowering students to be active creators and potential transformers of their material and cultural world. Many of the above principles of feminist pedagogy speak to the interactions among pedagogue and student. In this last principle, the individual would become an advocate for feminist beliefs not only in one's professional life but also in one's everyday personal life. Declaring a concern for how women artists have been viewed throughout history is not enough. One needs to take action to correct the inequities in one's own classroom practice. Theory and practice come together and simultaneously interact as new reflections and actions are considered and carried out. This activist approach to one's beliefs is empowering, yet ultimately courageous. It is also a tremendous role model for students trying to improve the world for future generations.

The practice of feminist pedagogy may be manifested in a variety of ways, but in every way it challenges traditional practices found within elementary and secondary schools in North America and beyond. While the above principles detail the commonalities of thought among feminist writers, the active partizipation of feminist advocates is the force that will cause change within education practice. Just as I came to understand and find my own voice as a teacher and pedagogue, many students have found their voice. Through questioning, reflection, and dialogue that are readily apparent within a feminist critical pedagogy, pedagogues and students become active participants in reconstructing the world in a non-sexist manner. This journey never ends. The dialogue and discussion continue.

For those who question the straightforward simplicity of what I have presented, be assured that feminists debate and grapple with language and concepts frequently associated with feminist pedagogy (see for instance Ellsworth 1992, 1994; Pinar et al, 1995). Art educators also critic feminist thought and some call for a rethinking of feminism within the field of art and art education (see Collins & Sandell 1996). Yet most feminist art educators would agree that gains have been made, and womens' voices have begun to penetrate the art world in ways that have previously been denied. Art educators have also become aware of gender inequities apparent in curricular practices, and many are gradually making changes. Yet much more needs to be done. Feminism has not died a slow death, nor have women made the gains that must be made to ensure equality of opportunity for all peoples. Feminist pedagogy offers a reconceptualized view of providing a learning environment rich in feminist advocacy. For many artists/pedagogues it offers a means to provide consistency between beliefs and practice. Empowering oneself to become an active creator and transformer of the world is in itself a courageous and deeply personal act - one that some educators believe is the most passionate way to approach lifelong learning. In my view it is one of the most powerful ways of providing a gender sensitive art practice.

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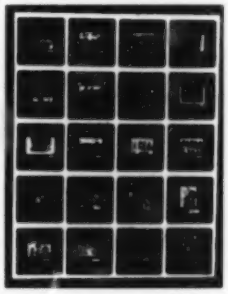

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WOMEN CONSCIENTIOUSNESS OF GENDER IN ART & ART EDUCATION IN BRAZIL

Ana Mae Barbosa
• *Brazil*

Brazil is the champion of hypocrisy about social equalitarianism. Since the official end of slavery we are advertising our lack of racial, sexual, and gender prejudice. The writer Gilberto Preire is frequently misquoted to support our invention of equalitarianism. His poetic way to write on sociology potencializes the ambiguity of his discourse.

The passive acceptance of the unrealistic idea that in our society women have the same opportunities is delaying the raising of women conscientiousness.

In November of 1994, the Commission of Specialists in Art and Design of the Ministry of Education, under my Presidency, resigned during a national meeting of representatives from all the 181 university courses in Art and Design. We tried to elect a provisory Commission, during the General Assembly, to organize an election among all the University art teachers. I had a terrible surprise when that group of more or less 110 women and 12 men, choose 5 men as the 5 members of the Commission which would represent them. I was so shocked that I convinced the other members of the dismissed Commission to remain, in order to organize ourselves the general election that we required.

I could not raise the question of women despising themselves or of the importance of the women's voices. They would not understand, as they did not understand when, 4 months later, I analyzed this situation in a talk in a meeting on Art Teaching in Natal (Rio Grande do Norte) at the Union of University Teachers (ANDES). In this occasion they accused me of promoting the disunion between men and women, adding that gender issues do not have social relevancy. We were around 25 people in the room, mostly women. However, only a man in a timid way declared gender issues important. There were distinguished female Art Educators present, but no one interfered. We have very few men working in Art Education in Brazil. It is not a profession that confers high intellectual status. Those men who work in Art Education, even at the University, in general try to cultivate, in addition. another field to look for prestige. They force the door of literature as poets, as dramatists or museum specialists, etc. Despite that, the few in the profession succeed very well, even doing a lousy job, chiefly if they are handsome, seducers and womanizers. Female Art Educators confer to them all the power they want because women who work in the visual arts still don't have gender conscientiousness in my country.

In the most important book of History of Art in Brazil (Walter Zanini, ed.) in the chapter on the XIX Century there is no woman artist mentioned. We know that women were very active in the arts at that time. Recently I discovered in the Museum Mariano Procopio in Minas Gerais the impressive work of Maria Pardos (? - 1928) produced in the XIX Century, but never mentioned by art historians. Georgina Albuquerque (1885 - 1962) is sometimes mentioned, but only because she was an active teacher at the prestigious Escola de Bellas Artes. Other females with similar quality of production, had been teachers there too, but are completely forgotten. Probably the fact that Georgina Albuquerque was married to a powerful artist helped the art historians to see her. However, she deserves a better place, not only to be mentioned along with him or as a kind of Art Nouveaux decorative artist. A revision of the art production of women in the XIX and beginning of XX Centuries in Brazil has to be done. The conquest of equality began in Brazil with the Modernists (after 1922). The modernists held anti-colonialist ideas which lead to consider equality of gender, race and cultural codes.

Those ideas permitted the recognition of two women as the most important artists of Brazilian Modernism: Tarsila do Amaral and Anita Malfatti. I believe that the modernist ideas were not enough to maintain the visibility of Tarsila and Anita. They would have been erased too, if it had not been for two women, art critics, who wrote important books about them, Aracy Amaral and Marta Rossetti.

It is curious that those two women artists who were revolutionary, who operated the change of the aesthetics paradigms in Brazilian Art of the twenties, at the end of their lives, painted what society expects from women: boring landscapes and religious themes.

The insidious norms of society prevailed upon their artistic behaviour.

In the contemporary world in Brazil, only when the traditional definition of fine

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art was challenged, women achieved visibility for their art.

For example, printmaking was traditionally considered second rate art, therefore a medium left chiefly to women, although those considered the great masters were male. When the artistic concepts changed and the status of printmaking improved, many women were already known as good printmakers and consequently their status as artists were consolidated.

On the other hand, the challenge to the primacy of painting and to the supremacy of art as commodity, opened the field to alternative media like installations, not so valuable in the market, that have been successful for women artists in Brazil.

If money is not involved let women animate the scenery.

If money is involved the equality is destablized.

An example is Maria Martins a high quality sculptor from the fifties who got several prizes, but is known today only by specialists. Her work still didn't find a critic. Most of the women artists in Brazil, who achieve equality of visibility, refuse to see themselves as women artists, therefore they refuse to think about the differences.

When in 1989 Josely Carvalho, a Brazilian artists who lives in New York, organized with Sabra Moore an exhibition of Women Artists: Braziliians and North Americans in dialogue, it was very difficult to get the participation of Brazilian women artists who had by then the same visibility as their fellow male artists.

The arguments were, for example: "I don't want any connection with exhibitions only of women. I am as important as man, I don't need to be seen separated". "To impose myself I don't need to appeal for gender; that is a way to succeed, for artists without quality".

It was clear that they were thinking that they would lose status if they were seen as women artists. Later some of them who refused to participate in this exhibition, after being in contact with North America accepted to take part in women art shows in the United States but they keep refusing to participate in those kinds of exhibitions in Brazil. Therefore, I feel comfortable to say that they didn't change but they just want to exhibit in the United States which is important for the curriculum and the success of everybody in the art world.

I am going to finish by telling a very illustrative story.

When the Museum of Modern Art of New York, during the exhibition of Latin American Art (1993), invited me to speak, I was very proud because it's one of the most important museums in the world. But, because I talked in a round table on women's art I heard several put down comments.

One of them, by a woman art critic and art historian was special. She said "No important art critic would accept to speak in a round table on this subject".

I had, in this round table the brilliant company of Amalia Mesa-Bains and Jean Franco, hard fighters against any kind of colonization and prejudice.

GENDER ISSUES IN UNITED STATES ART EDUCATION

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An intensified interest in multiculturalism in United States art education has helped increase the focus on gender issues, especially as they relate to curriculum development and teaching methodologies. As art educators in growing numbers ask for art works to be studied for their human meanings rather than exclusively for surface qualities (Anderson, 1995), gender issues continue to be brought to the forefront. Increasingly, an anthropological approach, first proposed by educators such as June McFee and Graeme Chalmers, is now accepted. However, before multiculturalism became a key word in educational theory and practice, the woman's movement brought gender issues to the consciousness of many educators.

When the recent wave of the United States women's movement began in the 1960s and 70s, it was grounded in white, middle class values. While This initiative produced much positive work, few people will deny that it did not do a good job of including woman of colour, and economically disadvantaged women in the dialogue. The mistake of universally generalizing women's experiences alienated many groups of women. Following the knowledge building of the time, early feminist theories were narrowly focused and too far segregated from many pertinent issues for the movement to embrace all the needs of its deserving constituents. What this meant for art education was a fragmentation of curriculum which focused sometimes on (for example) a race issue, and at other times a gender issue. Writers and artists were asked questions such as, "Does your being a woman or a Black affect your work more," as if the person could possibly divide such aspects of her identity. In a like manner, people who were disabled were treated simply as disabled and curriculum development focused mainly on finding ways to adapt lessons and environments; other identity issues, such as race or gender, were rarely brought up.

Within the last several years of educational theory and development, along with an interest in building healthy communities and constructing mentally healthy systems that more accurately reflect complex human networks, there has been increased movement toward ideas and processes that are more holistic. Just as art is no longer seen as simply something existing within a limited framed boundary, neither are educational disciplines. The "art for art's sake" philosophy is diminishing as a solitary way of looking at art, and art educators emphasize bridging disciplines rather than drawing hard and fast boundaries. As educators attempt to bring together areas of study such as math, history, science, and language studies with art, issues of race and ethnicity, disability, sexual orientation, economics, religion, and age are more successfully being understood and interrelated with gender concerns.

The College Art Association's Women's Caucus for Art has done an admirable job of focusing on gender issues as they relate to other aspects of identity, most prominently race and ethnicity, disability, sexual orientation, and age. However, up until recently, they have been remiss in focusing on educational issues on the elementary and primary school levels. The Women's Caucus of the National Art Education Association (NAEA) has made great strides toward bringing gender issues into art education literature. The NAEA Conferences have now had six years of running sessions, coordinated by Renee Sandell, on "Women's Art in Art Education: Realms, Relevance, and Research." These ongoing panel presentations are now identified with another title, "Feminist Goals 2000," to reflect their activist nature and a connection with the national movement to have standards in every discipline. While theory building on gender issues in art education has benefited from two decades of activity, we are now placing more emphasis on application. Taking a lead from the Woman's Action Coalition which has organized in major cities across the United States to make change, many members of the NAEA Women's Caucus feel it is time to take strong actions to make change in American education systems.

Additionally, NAEA has recently published a new anthology on Gender Issues in Art Education: Context, Contexts, and Strategies, edited by Georgia Collins and Renee Sandell (1996). The contributors to this publication have done an admirable job of describing theory that addresses gender issues and ways that these ideas relate to art education. Suggested applications are varied. Chapters present gender issues as they relate to studio, art history, aesthetics, and art criticism. Context issues are described as they respond to art museums, research, the education of young children, disability, ecology, and race. The last section, addresses strategies for the utilization of theory into practice.

At the last NAEA Conference in San Francisco, the Delegates Assembly approved the formation of a Lesbian/Gay/Bisexual Caucus. In the minds of many NAEA members, an awareness of homosexual issues as they relate to art education is long overdue. Most people will agree, that while the art world has worked hard to understand and embrace people with varying sexual orientations, those who make up the educational arena have been less welcoming. Homophobic fear, unfortunately, still runs rampant in the United States. However, the 1990's is at least seeing lively debate over the rights, concerns, and cultures of lesbian, gay, and bisexual people. Many universities in the United States have started programs and departments to study these populations and their political and social contexts. An increasing number of universities have lesbian/gay/bisexual student organizations.

One justifiable claim being made, is that art history has tended to ignore the homosexuality of artists and marginalized or excluded their art works. Honeychurch (1995) points out the complexity of addressing sexuality in curriculum when he says:

"...while sexual subjectivity is clearly and irrevocably linked to considerations of meaning in art, those meanings are constructed, provisional, and contested. Although meaning and subjectivity cannot be divorced, the complexity of the relationship and shifting context makes it neither possible nor desirable to speak of the specific impact of sexual diversity in any kind of totalizing or enduring terms" (p. 214). In a well considered article by Laurel Lampela (1995) basic guidelines are outlined for teaching art in a safe environment for homosexual youth.

In 1994, the NAEA Research Commission published a report titled Art Education: Creating a Visual Arts Research Agenda To-

ward the 21st Century. The Research Commission set up eight task forces to study issues relevant to art education. All eight of these areas (Demographics, Conceptual Issues, Curriculum, Instruction, Contexts, Student Learning, Evaluation, and Teacher Education) address gender issues. For example, one question in the Contexts area asks: "How do values prevalent in certain settings affect art education related issues regarding race, gender, sexual orientation, and disability." In the Teacher Education area the question is asked, "How are art teachers prepared to teach students from diverse populations." Within the context of that question, issues of gender are addressed as they relate to many other cultural issues and concerns of individual identity (NAEA Commission on Research in Art Education, 1996).

The need for research that focuses on gender may be more pressing now than ever. In 1992 the American Association of University Women reported that by high school girls' self-esteem dropped three times more than boys. The Women's Action Coalition (1993) has compiled a number of statistics on the status of women in the United States. They were are nothing less than horrifying.

On the topic of art they state:

•5 % of works in museums are by women while 90 % of all artist's models are women.

• 26 % of artists reviewed in art periodicals are women while 51.2 % of all artists in the U.S. are women.

On cosmetic surgery:

• More than 2 million women have received breast implants in the U.S.

• The amount of money spent on cosmetics each year could buy: 75,000 women's films, music, literature, or art festivals, or 50 women's universities.

On eating disorders and dieting:

• 53% of high school girls are unhappy with their body by age 13; 78 % are unhappy with their bodies by age 18.

• A California study showed that, by the time girls were in the 4th grade, 80% of them were already dieting.

On violence:

• 1 out of 8 Hollywood movies depicts a rape theme. By the age of 18, the average youth has watched 250,000 acts of violence and 40,000 attempted murders on TV.

• In a study of teenagers' attitudes, 42% of females and 51% of males feel it is okay to force sex if "she gets him excited."

The challenge for creating gender equity in United States education is clearly great. I believe that we are working in an educationally helpful direction when we utilize feminist theories which identify a people as interconnected to the social, political, and environmental contexts in which he or she lives. This perspective, while being more closely aligned with the way women think than men, is being integrated into many new ways of approaching the world (Gilligan, 1982, Gaard, 1993). These theories include postmodernism, ecofeminism, and most ecological perspectives such as social ecology. Incorporating these theoretical approaches into art education means that we can now consider and deem as relevant gender issues such as those which have negatively sexualized the earth, or caused further impairment to people who are disabled (Blandy, 1996). It means we can look at the ways that the lack of female artist role models in our programs has hampered the identity and development of both boys and girls. It means that we can talk about the objectification of women in art as it relates to cosmetic surgery and increased violence toward women. And it means that female ways of learning and understanding art can and should make connections to values and concerns we all have in daily life (Congdon, 1991). Fortunately, the rising interest in gender issues in art education has also come with an increased desire to explore approaches to curriculum development and teaching that are more inclusive, interactive, collaborative, and interdisciplinary. We now recognize that art has far reaching consequences. It can be used to debilitate society, or it can be used to move us into better ways of relating to each other and broadened perspectives on how to enjoy and interpret art. Gender studies, thankfully, are beginning to take a stronger place in United States art education curriculum.

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Lindy Neilson
• *Australia*

In South Australia a three year project has engaged visual arts teachers in the process of developing a more inclusive visual arts curriculum. The South Australian Visual Arts Education Association (SAVAEA) developed the project with funding from the federal Department of Employment, Education and Training (DEET) and support from the South Australian Department of Education and Children's Services, the Research Centre for Gender Studies at the University of South Australia and the executive of the Australian Institute of Art Education. In planning the project visual arts educators with a broad range of experience in visual arts education and gender issues came together to consider the scope and direction that such a project should take. Funding provided for a teacher to be seconded for the equivalent of one day per week to coordinate project activities. (In the first year this work was shared by two teachers.) Now in its third year the project has explored issues related to gender equity in visual arts teaching and learning through a varied program of activities.

In its initial year the project brought together teachers and researchers to develop position papers that could provide theoretical underpinnings on which to build future work. Writers were selected locally and nationally, so that a diversity of positions would be presented. At the Visual Arts and Gender Equity Conference held in November 1994 research papers, workshops and forums covering a breadth of topics from gender differences in Children's drawings to methodologies for deconstructing art works from a gender perspective were presented. This was the first occasion at which a major visual arts education conference in Australia had gender as its primary focus. Participants included visual arts educators from school and university settings, visual artists, curators and researchers. A selection of the papers presented at the conference was published in Australian Art Education (Vol. 18 No. 2, Autumn, 1995). The conference and publication of relevant papers laid the ground work for future discussion and project direction.

At this time a position paper Towards an Inclusive Curriculum was also collaboratively written by the project working party. This paper sought to analyse the frameworks on which existing Year 12 (the final year of secondary schooling) Visual Arts syllabi were based. This analysis concluded that the syllabi were founded on exclusive, patriarchal notions and argued for a more socially critical visual arts curriculum. The position paper proposed that a visual arts curriculum responsive to postmodern culture needed to:

- reflect contemporary culture and be inclusive rather than exclusive in its frameworks
- recognise that art is a social construction.
- recognise art exists in a dynamic relationship with culture and society
- recognise that art is never "value free" or neutral but constantly reinforces or challenges dominant ideologies.

The conduct of the conference coincided with an exhibition entitled "Home is where the Art is" which featured art, craft and design work on a domestic theme. Included in the exhibition were functional ceramics, preserves, screenprinted tea towels, fancily iced cakes and aprons embroidered with political messages. This was a timely opportunity to document the work and produce a slide/text resource that presented ideas for exploring the theme of domestic life and gender issues.

In its second year a major focus was on the scripting and development of a video that would present ideas about inclusive visual arts curriculum. The video "How do you look?" uses art works at the Art Gallery of South Australia to illustrate ways to extend students' frames of reference beyond those provide by traditional art historical narratives. The featured art works are predominantly examples of figurative painting from the 1880's, 1930's and 1990's. A comparison is made between traditional formalist analyses of composition and painting technique and an approach in which social contexts are considered. Paintings that describe people in the environment are very telling of gender roles and expectations. The Australian bushman riding his horse through a hot, dusty landscape is a vision of action at the centre of the scene. In another work a white muslin- dressed girl stays close to the well-worn path near home.

The video is intended as a discussion starter for visual arts faculties wanting to review their programs from a gender perspective. It uses familiar works while suggesting alternative readings as well as modelling examples of teacher/ student conversation about the works. There are also humorous moments when a dubious salesman-like character attempts to promote the old, "tried-and-true" "exclusive" art history model which "almost runs itself". However, the video concludes by urging teachers to.... "check the use-by date on your current teaching".

During the project teachers have been involved in workshops and discussions at which teaching strategies have been explored and shared. The process of developing gender inclusive visual arts curriculum has been undertaken in the context of current curriculum frameworks and local and nationally developed policies. The nationally developed Statement on the Arts for Australian Schools (1994) currently being implemented in government schools in South Australia suggests a framework for the teaching and learning that takes place in the arts. The Statement acknowledges that teachers of the arts need to consider issues of gender, class and race when planning curriculum. The National Action Plan for the Education of Girls 1993-7 produced by the Commonwealth Department of Employment, Education and Training (DEET) was a relevant document which set out clearly defined goals and strategies which could be considered in relation to visual arts curriculum. Curriculum reform is one of eight agreed national priorities to be addressed by schools and systems included in the plan.

"Curriculum reform requires a fundamental reworking of what knowledge is valued in the curriculum, how that knowledge is made available and how it is taught." (p. 21, National Action Plan for the Education of Girls 1993-7)

Curriculum reform has also been at the heart of the Visual Arts and Gender Equity Project. In initial discussions with teachers, the idea of constructing a more inclusive curriculum appeared to be generally conceived of in terms of adding women artists to traditional art historical frameworks. One continued to study western,

modernist art movements such as impressionism and surrealism but made sure that women artists were included. There appeared to be a kind of common wisdom that because visual arts classrooms provided a supportive environment for individual expression gender issues had not been of great concern in the past. A discussion with a group of visual arts student teachers showed that few had learnt about any women artists during their school art education.

As the project has progressed shifts have been noted in what is valued as art knowledge and how it might be taught. At a series of workshops conducted at the Art Gallery of South Australia teachers examined ways in which the ideas presented in the project video could be developed into units of work. Connections were made between the key works shown in the video and others in the gallery's collection. Lesson ideas for pre and post-gallery visits were also considered. Among the thematic ideas proposed were topics such as Families, Relationships, Images of Beauty, Body Adornment, Around the House and People at Work. Such themes provide opportunities for critical discussion of social contexts and structures. Do art works reinforce or challenge past or existing stereotypes about appropriate behaviour, work, families and relationships? How do art works convey ideas about authority, power, or violence in society and relationships?

The teaching strategies explored include role plays and dialogues such as interviews with the artists or the people represented in the art works. Critical questioning can be used to engage students in conversations through which they can find meaning and validity for their personal and cultural experiences. When viewing works within a gallery context students can be encouraged to make connections between works which relate to a given theme or which challenge or reinforce stereotypes. Opportunities for reconstructing knowledge can also be provided by inviting students to imagine alternative ways of being for the subjects of art works. A print and text resource containing a series of reproductions and teaching ideas and strategies is currently being developed.

The focus has moved from viewing the art teacher as the source of art historical knowledge to constructing programs that draw on students "experiences and cultural backgrounds." There has been an emerging recognition from both a theoretical perspective and in terms of classroom practice that art works can have multiple meanings. The study of art works can be presented in ways which acknowledge the diversity of cultural settings in which art works are produced. In an Australian context this diversity could be seen as acknowledging the work of Aboriginal artists, recognising the multicultural nature of contemporary Australian society and considering the arts of Asia.

The Visual Arts and Gender Equity project is now in its final year. The project has moved through a series of phases from developing theoretical frameworks to practical classroom ideas. As well as materials production there have been ongoing discussions about the nature of curriculum amongst visual arts teachers in a variety of workshop settings. These opportunities to engage in debates in a collegial atmosphere have been a vital component of the project. Participants have been able to gain accreditation for work undertaken with their professional association towards a Graduate Certificate in Professional Practice awarded by the University of South Australia.

Through the process of exploring possibilities for a gender inclusive curriculum, awareness of the importance of social and cultural contexts to the study of art works has been raised. Frames of reference for developing gender inclusive approaches to analysing art works have been considered and discussed. Project participants are now planning visual arts curriculum which:

- present a range of role models of working in the visual arts
- value the contribution and experience of both male and female artists acknowledge a diversity of backgrounds
- allow for critical discussion of past and present social structures.

Developing gender equity in the visual arts curriculum involves a process of rethinking and restructuring what has been believed and valued about the visual arts. We know realise that art knowledge is not fixed or neutral; there are multiple truths, many perspectives. By presenting to students the diverse range of art forms and careers in the arts we can assist them in imaging different futures for themselves.

Lindy Neilson
Project Co-ordinator
September 1996

Information about the Visual Arts and Gender Equity Project can be obtained from
SAVAEA
PO Box 83
Kensington Park
South Australia 5068

InSEA As a Unifying Ideal •

Mark Lucas

As artists and art educators we are aware of the universal quest for unity of expression, Unifying formats, however, are not often used in teaching formats. InSEA gives ART the center stage in the curriculum and, as an international organization, it knows no boundaries.

I first learned on InSEA through Edwin Ziegfeld when I was working on a degree at Columbia University in 1948. InSEA became a guiding force during my career in art education. When we held the University of California program. Child Art, in 1965 Herbert Read, one of the founders of InSEA, was selected as our main speaker. "Art is the name that we give to the only human activity that can establish a universal order in all we do and make, in thought and imagination. Education through art is education for peace." (p. 17, Child Art, Daiblo Press, Berkeley, 1966).

The EPOCH (Educational Programming of Cultural Heritage) was influenced by some of these ideals. It was used by the Berkeley Schools during their early days of integration (1966-72) in the hope students would better appreciate and respect each others cultural background. Anthropology and the arts reunited all "disciplines" within the dimensions of TIME and PLACE. The "demonstration chamber" had an eleven foot diameter, circular "World History Timetable" surrounded by twelve screens, ten feet tall. With front and rear projection, simulated field trips and cultural/time comparisons were instant possibilities. In addition, we developed a resource room for individualized study and a discovery museum. Our limitation was the technology of the time. Imagine what could be accomplished today. Since the closing of EPOCH in 1972 I had hoped to see more experiments in the development of unified teaching formats.

Time-lines, often used in elementary grades, has unlimited use as a unifier of the disciplines. For example, a nineteen foot long collage of four thousand years of the cultural history of Italy was made for a museum. the use of maps, reproductions, quotes, audio-visual materials and actual objects (in plastic containers) were placed in time-line orientation to demonstrate cultural/historical changes.

With the use of contemporary technology, the development of new unified formats in teaching is unlimited. For example it was proposed to the San Francisco Presidio project (in its conversion of a military base into public use) that a spherical computer be developed to represent the planet. Geological movements, changing political boundaries, etc. would be able to be visualized. An "earth-visualizer" would be like a planetarium, a model of movable lights, that would be useful tool for imaging the ways of the universe.

Untried (to my knowledge) would be an InSEA world arts and history room, where as an" ordinary classroom" would be oriented in terms of the compass. countries to the north, south, east and west would take their compass positions around the classroom in the storage of secondary materials (maps, reproduction of paintings, tapes, etc.). As students, parents and teachers collect and arrange the materials there would be a growing resource-cafeteria, a "Humanitarium", for inspiration and reference. The ordinary classroom would become a microcosm, directly oriented to the world outside. In such a setting, the more images and sources available, the more the possibilities for important and unique individual and group expression.

The third international exhibition of children's drawings and posters on ecological themes took place in Lithuania.

It was called "A Tail of Nature". The aim of the exhibition was to learn to look at nature more carefully, and to encourage everyone to become friends of nature.

Thousands of young artists from 11 countries accepted the invitation to participate in a "A Tail of Nature". The second theme "Clear Water" was especially popular. Members of the jury - famous Lithuanian artists, pedagogues, ecologists, naturalists - were fascinated by courage and creativity of young artists in solving the urgent problems of natural protection.

We received 4000 works, 1500 of them were selected for the competition and the jury announced 236 finalists. They were awarded diplomas, catalogues of the exhibition and presents.

On May 20th, International Earth Day the exhibition of drawings and paintings was opened in Vilnius, Press palace. More than 10,000 people visited the exhibition and enjoyed the children's creations.
We are very grateful to all the teachers and all the young artists.

The IACA World Awareness Children's Museum announces it's 10th annual International Youth Art Exchange program theme: MY COUNTRY, MY VIEW

Elementary and Middle Schools are invited to participate by submitting up to 35 student works per school in any two dimensional medium. All students submitting receive a participation certificate. Selected work will be sent to participating schools in 42 countries. US schools have choice of matted shrink wrapped foreign work on loan. Deadline is April 1, 1997 but loans of foreign work from the collection of the museum are available as soon as the school agrees to participate.

For details contact, Dr. Jacqueline Touba, Director IACA World Awareness Children's Museum, 227 Glen St. 3A Glens Falls, NY 12801 Tel 518 793-2773, Fax 518 747-2331 Internet address: Http://www/kknet.com/sonar23/iaca/

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NEW

EVALUATING AND ASSESSING THE VISUAL ARTS IN EDUCATION

International Perspectives

Edited by

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Elliot W. Eisner

Professor of Education and Art, Stanford University

and **Johan Ligtvoet**

Lecturer in Education and Art Education, Academy for Art Education, Tilburg, the Netherlands

Resulting from a first-of-its-kind international conference sponsored by the International Society for Education Through Art (INSEA), *Evaluating and Assessing the Visual Arts in Education: International Perspectives* examines some of the most important ideas currently influencing evaluation and assessment practices in the field of art education in a variety of international settings and in both school and museum contexts. At this moment in the field of education, the significance of evaluation and assessment practices cannot be overestimated. As the industrialized nations of the world move toward national curricula and statements of agreed-upon performance standards, accountability pressures on educators are greater than ever before. In this arena, the arts and art education have much to offer.

Part I examines the assessment of content, teaching, and outcomes in schools; these issues are fully debated in separate sections, while the particular difficulties of evaluating museum art education programs are discussed in unprecedented detail in Part II. The strength of the book is derived from the wisdom and experience of leading art education authorities from the United States, Canada, England, Germany, the Netherlands, and Australia, offsetting the parochialism of a single national perspective.

The editors, along with their contributors, provide important insights into the complexities of assessment in a range of institutional settings, and set signposts to assist both practitioners and theorists in dealing with the problems they now face.

Audience: Policy makers, graduate students, and professors in art education and educational assessment and evaluation; museum educators; and members of local, state, and national arts councils and arts organizations.

1996/352 pp./Cl, $49.00 (US)/ISBN #0-8077-3511-6

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The National Education Development Project in Turkey

Mary Stokrocki

In 1990, the Republic of Turkey initiated the National Education Development Project (NEDP) to modernize Preservice Teacher Education for 83 million dollars, funded by the World Bank [1]. NEDP began in December 1994 and will continue for three years until December 1997. The major goal was to improve the quality of primary and secondary teacher training. The NEDP is in the process of changing from the old classical system of education to a new credit-based one. The Council of Higher Education (YOK) is the executive branch, which consists of three components: curriculum development and technical assistance (on target), procurement of equipment, and fellowships for graduate assistants and post doctoral study (some students are studying here at Arizona State University). The World Bank invited bids and the British Consulate won the contract. In turn, the British Consulate invited Ohio State University to join the NEDP. The USA component moved from Ohio State University to Arizona State University. In Turkey, NEDP is located on the campus of Bilkent University in the National Examinations Building (OSYM) . NEDP hired 18 consultants. The Art Team consisted of Dr. Mary Stokrocki (Arizona State University) and Dr. Olcay Kirisoglu (from Mustafa Kemal University in Antakya-old Antioch). Mary Stokrocki spent 10 months in Turkey as Consultant for the National Education Development Project.

After visiting six participating universities (in Istanbul, Bolu, Bursa, Antakya, Konja, and Gazi, we discovered the following concerns: depressing entrances and hallways and poor art education facilities, while studio conditions were relatively good. In two universities, art education was in the basement in rundown rooms with no sinks, equipment, nor displays. Art instructors for classroom teachers were part time, poorly trained, and teaching was lecture-driven. We recommended that someone with a background in art education teach the art methods class and that programs eliminate vocational and industrial courses from the art education program.

We developed six courses, three for the elementary level and three for the secondary level. Each course contained 6-8 units of several activities. The two major teaching concepts that we presented were inquiry and modelling which place greater responsibility on the student. Units encourage flexibility and course development by instructors and students experimenting together.

We also conducted subject panel meetings to discuss our curriculum with members from participating universities. Our subject panel members were cooperative and enthusiastic. We initially structured panel meetings according to the four art disciplines: art criticism 011/11/96), art history (12/8/95), aesthetics (1/19/96) and studio production (2/16/96). These four disciplines are processes on inquiry, ways to discover information. We continued with comprehensive unit plan(3.15/96) and ended with integration and evaluation 5/9&10/96). (See Photographs of our final panel meeting in Istanbul at the Studio of Ahmet Ozol.)

With over 35,000 ancient sites in Turkey, we felt it important to include an integrated Hittite site of Hattusha, near Ankara, Stokrocki wrote a story entitled,"Inar and Hittite Lion" for young students to participate. The story included art criticism questions, art history instruction, an aesthetics case puzzle for students to debate, and suggestions for studio activities. Preservice art teachers were invited to photocopy and enlarge the colour photocopies for instructional purposes and to use this resource as a model to write their own art history story.

At the end of the year, two workshops were also conducted. Twenty participants met at Mustafa Kemal university in Antakya (May 27-29) and twelve participants met at Abant Izzet Baysal University, Bolu from June 12-14. Olcay introduced the purposes of the project, the student centered curriculum, the four art disciplines and the major art teaching concepts (inquiry and modelling). We started by discussion myths about art education for new members and proceeded to clarify the myths during the workshop.

Olcay and I also tried out our units on art criticism and aesthetics at the Cumhuriyet Lisesi (secondary lab school) and Bujuk Kolegi (elementary). We documented these teaching experiments photographically. We placed colour photocopies of students describing, analysing, interpreting, and judging an artwork (a traditional) kilim or flat weave carpet) in the final curriculum. Such visual evidence of success in teaching at the elementary and secondary school levels is more convincing than mere words. I also experimented with art criticism, art history, and aesthetic activities at Gazi university in Ankara. This enabled me to logically see what I needed in include in the curriculum to make the concepts cleared. Testimony from panel members also showed some success experimenting with art criticism in the schools.

The consultancy was challenging and we learned a great deal. the best part of the consultancy was collaborating with a great team of consultants. We learned a great deal from each other and kept each others' spirits positive. The hospitality of the Turkish people was wonderful and they were so helpful and friendly. My subject panel members and most of the seminar participants were very enthusiastic and we look forward to visiting their universities next May and June to evaluate the project.

Mary Stokrocki also spent three weeks teaching at the International Summer School at Stari Grad on the Island of Hvar, The Republic of Croatia.

InSEA EUROPEAN CONGRESS
Glasgow 10-14 July 1997

-Call for papers-

You are invited to participate in the InSEA European Congress at the Glasgow School of Art from the 11 to 14 July 1997 and the research colloquium on the 10 July 1997.
The theme of the conference is the relationship between Art, Architecture and Design and Cultural Policy:

Our Futures by Design - Innovation, Communication and Partnership

Against the background of progress towards Glasgow UK City of Architecture and Design 1999, what role should art and design education take in relation to social and economic regeneration? What case-studies does Glasgow have to offer? How might we share experiences from Europe and elsewhere?

Importantly, how does the present, almost universal trend for the "nationalisation" of art and design curricula affect both its essential qualities and its impact on the wider environmental, social and historical contexts?

The proposed paper should be clearly defined, raise issues and concerns and suggest research or curriculum and staff development strategies relevant to the main theme. Please indicate whether your paper is intended for the research colloquium or for the main conference.

A proforma is available on request for this purpose.

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Presenters must register to attend the Congress and assume all related expenses. Registration includes one year's membership of InSEA.

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Nos Avenirs par le Design - L'innovation, La Communication et L'association

Dans le contexte des progrès vers Glasgow (Royaume-Uni), Ville de l'Architecture et du Design 1999, quel rôle, les études dans l'art et le design, devraient-elles adopter face à la régéneration sociale et économique ? Quelles études de cas peut nous offrir Glasgow ?

Comment pourrait-on partager les expériences de l'Europe et d' autre part ? Et chose importante, quel est l'effet de la tendance présente et presque universelle vers la nationalisation des programmes d'études d'art et de design sur ses qualités essentielles et son impact sur le contexte plus large de l' environnement et le contexte sociale et historique.

L'exposé proposé devrait se définir précisément, soulever des points et des sujets d'inquiétude et proposer des stratégies de recherches, de développement des programmes ou de formation de personnel, portant sur le thème principal. On vous prie d'indiquer si votre exposé est destiné au colloque des recherches ou à la conférence principale. *À cette fin on pourrait vous envoyer un formulaire sur demande.*

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